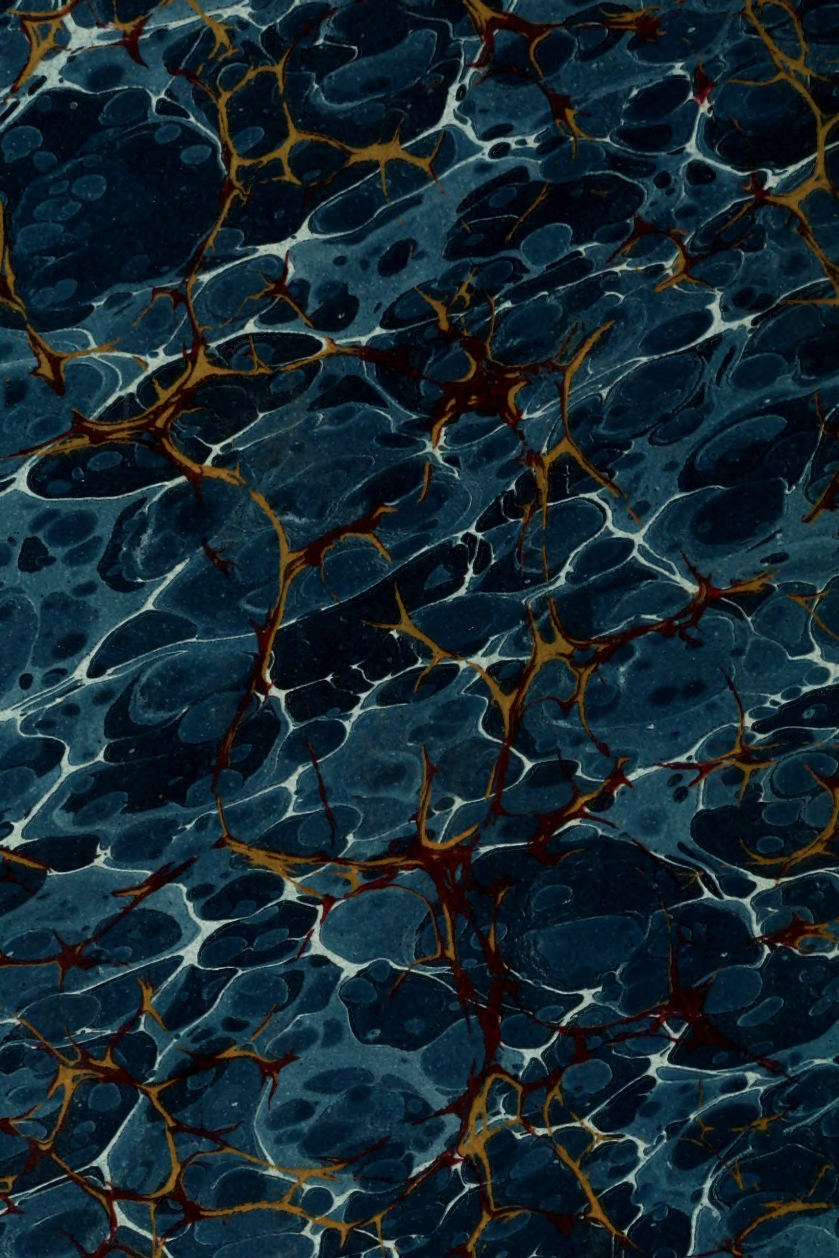
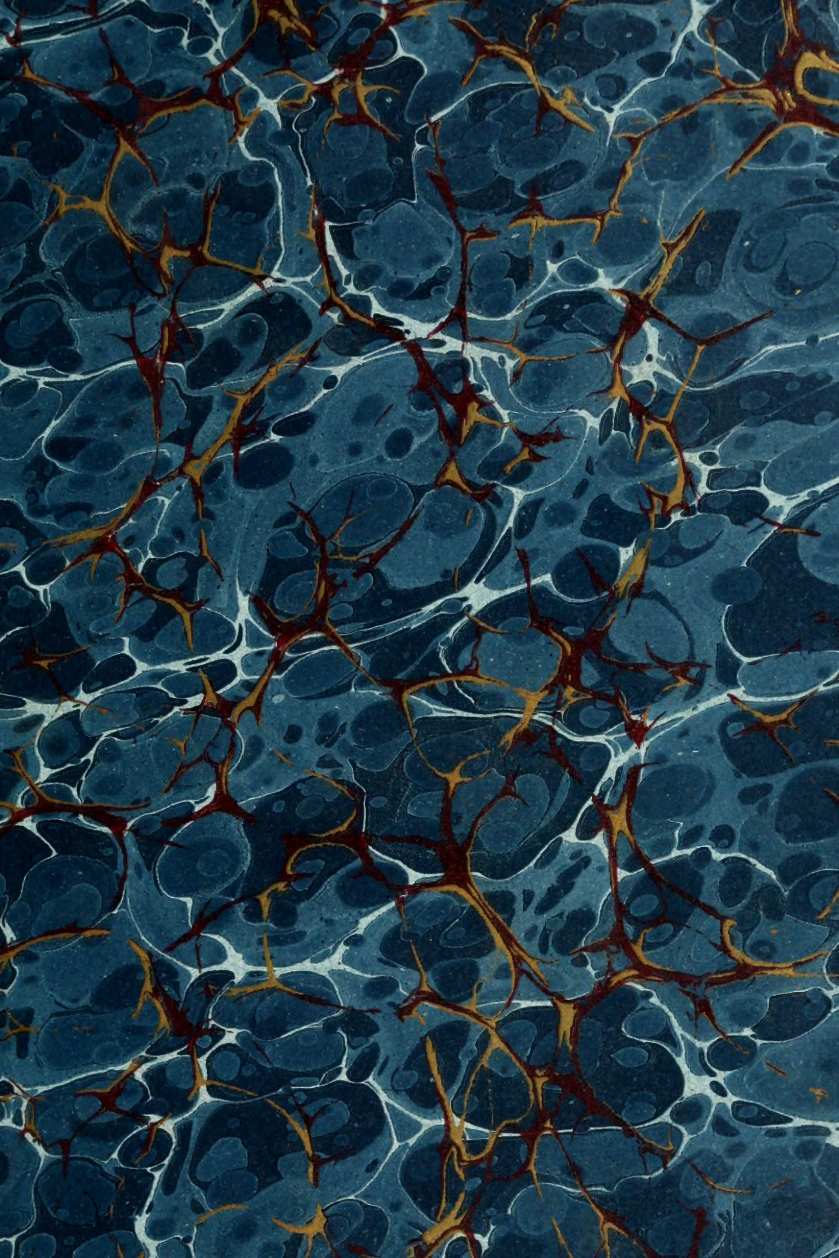




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Idylls of the King.



Presented to the
LIBRARY *of the*
UNIVERSITY OF TORONTO

by
FRANCES HALFPENNY



"And Guinivere
Stood by the castle walls to watch him pass."



The
Idylls of the King,

by

Alfred, Lord Tennyson.

(Illustrated.)

In Shorthand,

by

Arthur G. Doughty,

By kind permission of

Messrs. Macmillan & Co.

1889.



The Dominion Illustrated Press.





TO HIS EXCELLENCY THE RIGHT HONOURABLE
SIR FREDERICK ARTHUR STANLEY

Baron Stanley of Preston, G. C. B., Governor General of Canada,

THIS WORK IS RESPECTFULLY DEDICATED
BY PERMISSION.





P R E F A C E .

IN the manifold progress of our time Shorthand can claim an honourable share. Step by step it has advanced with the general movement of invention and adaptation, until its merits once known to a small circle of earnest reformers, are now recognized throughout the broad domain of Civilization. Its progress has been materially furthered by the publication of Literature at once choice and popular, in magazines and books. Masterpieces of English speech, such as Bacon's Essays, Bunyan's Pilgrims' Progress, Gullivers' Travels, and the Vicar of Wakefield, have lightened the learners' toil by winning his best thought, and adding dignity and beauty to what might otherwise have proved a monotonous task.

A still higher flight was taken when the Laureate's name appeared on the title page of a shorthand work. The

music of "In Memoriam" has already been set to stenographic notation. In now presenting the Idylls of the King in the same characters, to the cultivated reader, the Editor hopes that, in thus becoming the handmaid of Lord Tennyson's muse, Shorthand may gain some reflected glory from so ennobling a service—a service with which Art has deemed it a privilege to be associated. He would also express his thanks to those whose timely help in the preparation of the work merits the acknowledgement of all who wish well to Stenography. His gratitude is especially due to Miss Florence Bankhardt, Miss Florence Wilkinson, Sir Donald A. Smith, K. C. M. G., and John Reade, Esq., F. R. S. C.

A. G. D.

Montreal, December, 1889.



Idylls of the King.

ILLUSTRATED BY HENRY SANDHAM, R.C.A.

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Entered according to Act of Parliament of Canada, in the year 1888, by
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THE DOMINION ILLUSTRATED PRESS.
MONTREAL, 1889.

Idylls of the Ring.

Dedication.

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This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some faint smudges and discoloration, characteristic of old paper. There is no text or other markings on the page.

The Coming of Arthur.

1. The first of the great
2. deeds of King Arthur
3. was the taking of the
4. Round Table. This
5. was done at the
6. request of the
7. Pope, who wished
8. that the King should
9. have a table where
10. all his knights should
11. sit together, and
12. where they should
13. eat and drink, and
14. where they should
15. rest. The King
16. was very glad to
17. do this, and he
18. made a table of
19. silver, and he
20. made it round, and
21. he made it so
22. that it could
23. hold twelve
24. knights. The
25. King then
26. called his knights
27. together, and he
28. told them that
29. they were to sit
30. at this table, and
31. that they were to
32. eat and drink, and
33. that they were to
34. rest. The knights
35. were very glad
36. to do this, and
37. they all sat
38. at the table, and
39. they all ate and
40. drank, and they
41. all rested. The
42. King then
43. told them that
44. they were to
45. go to the battle
46. of the Red Bank,
47. and that they were
48. to fight the
49. King of the
50. North.

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50. North.

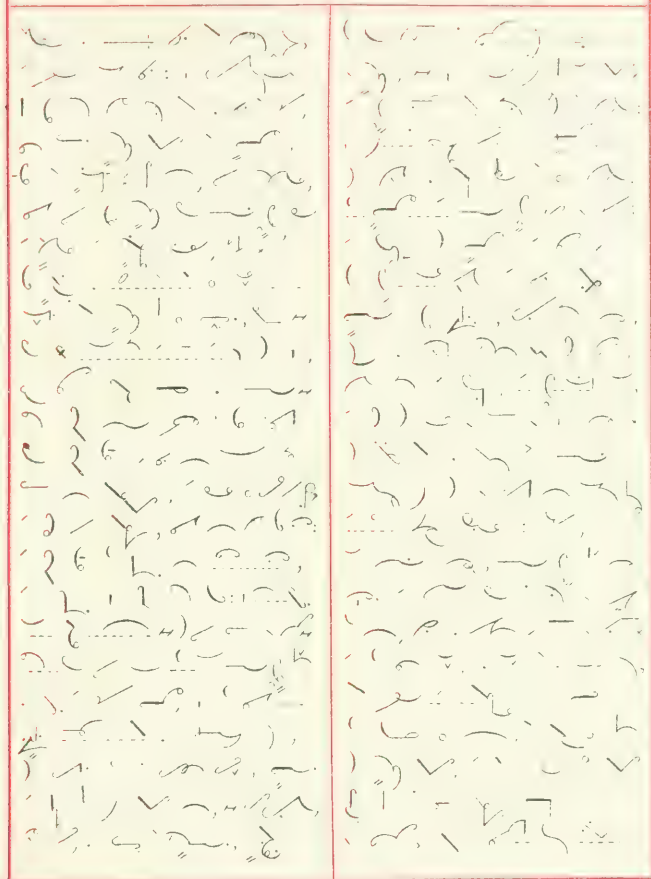
The Coming of Arthur.

THE KING OF THE
ISLES OF BRITAIN
HAD A SON WHOSE
NAME WAS ARTHUR.
HE WAS A VALIANT
AND COURAGEOUS
MAN WHO WAS
LOVED BY ALL
THE PEOPLE OF
THE ISLES.
HE WAS A
WARRIOR AND
A SKILLFUL
FIGHTER.
HE WAS A
GREAT LEADER
AND A
GOOD KING.
HE WAS A
MAN OF
HONOR AND
COURAGE.
HE WAS A
MAN WHO
WAS
LOVED BY
ALL THE
PEOPLE OF
THE ISLES.

HE WAS A
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The Coming of Arthur.

The Coming of Arthur.



The Coming of Arthur.

1. The King of the Britons,
Uther Pendragon, was
a very powerful and
valiant man. He
was the son of
a nobleman, and
he had many
brave knights
under his command.
One day he was
at a great feast
at his palace, and
he was drinking
merrily with his
knights. A lady
of noble birth was
also at the feast,
and she was very
beautiful. Uther
was very fond of
her, and he was
drinking with her
as well as with his
knights. The lady
was very kind to
Uther, and she was
very beautiful. One
day she was at
the feast, and she
was drinking with
Uther. He was very
fond of her, and he
was drinking with
her. The lady was
very kind to Uther,
and she was very
beautiful. One day
she was at the
feast, and she was
drinking with Uther.
He was very fond
of her, and he was
drinking with her.

2. The lady was very
kind to Uther, and
she was very
beautiful. One day
she was at the
feast, and she was
drinking with Uther.
He was very fond
of her, and he was
drinking with her.
The lady was very
kind to Uther, and
she was very
beautiful. One day
she was at the
feast, and she was
drinking with Uther.
He was very fond
of her, and he was
drinking with her.
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kind to Uther, and
she was very
beautiful. One day
she was at the
feast, and she was
drinking with Uther.
He was very fond
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The lady was very
kind to Uther, and
she was very
beautiful. One day
she was at the
feast, and she was
drinking with Uther.
He was very fond
of her, and he was
drinking with her.

The Coming of Arthur.

A page of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The handwriting is somewhat cursive and appears to be from a historical manuscript. The page is filled with musical staves, each containing several measures of music. The ink is dark, and the paper shows signs of age, including some staining and discoloration. The notation is dense and covers most of the page.

A page of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and consists of several staves. The first staff begins with a treble clef. The notes are mostly eighth and sixteenth notes, with some rests. There are various accidentals (sharps, flats, naturals) and some larger, more complex symbols that might be ornaments or specific musical instructions. The handwriting is somewhat cursive and shows signs of age, with some ink bleeding and fading. The paper has a slightly textured appearance with some minor stains and discoloration.

The Coming of Arthur.

A dense, abstract pattern of small, dark, curved lines and dots, resembling a textured surface or a microscopic view of a material. The pattern is composed of numerous small, dark, curved lines and dots, creating a complex, textured appearance. The lines are mostly horizontal or slightly curved, with some vertical elements interspersed. The dots are small and scattered throughout the pattern. The overall effect is one of a highly detailed, textured surface, possibly a microscopic view of a material or a close-up of a woven fabric.

[The page contains faint, illegible markings, possibly bleed-through from the reverse side.]

The Coming of Arthur.

[illegible]

(The page contains faint, illegible markings or bleed-through from the reverse side.)

The Coming of Arthur.

1. The first of the
twelve knights of the
Round Table were
chosen by Arthur
himself. They were
the best and bravest
of his knights. They
were the twelve
knights of the
Round Table.

2. The first of the
twelve knights of the
Round Table were
chosen by Arthur
himself. They were
the best and bravest
of his knights. They
were the twelve
knights of the
Round Table.



Gareth & Lynesse.

This image shows a blank, aged, cream-colored page, possibly an endpaper or separator in a book. A vertical red line runs down the center of the page. The paper has a slightly textured appearance with some minor discoloration and faint, illegible markings, particularly on the right side.

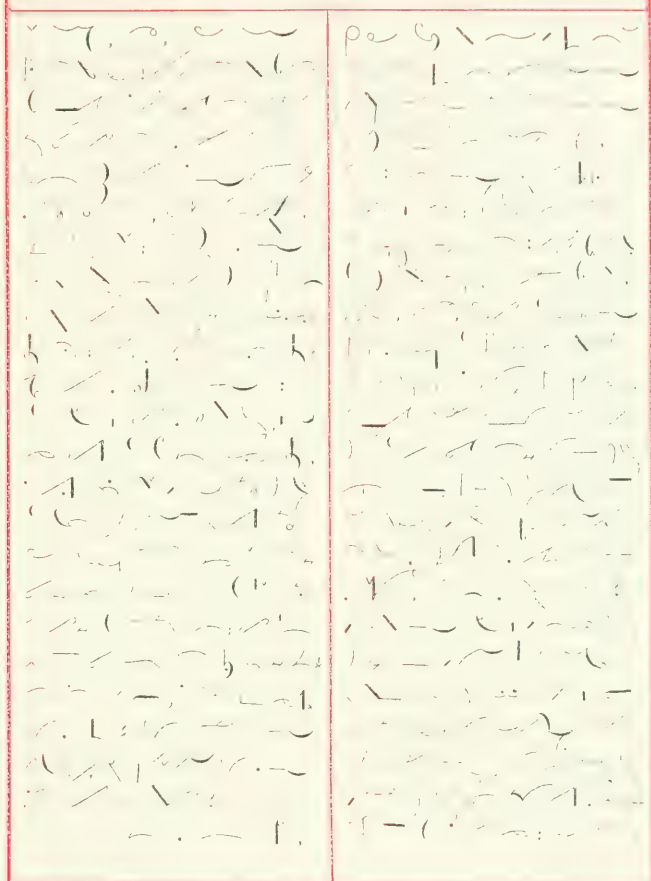
Gareth & Lynette.

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Gareth & Lynette.



Garth & Lynette.

[illegible][illegible]

Gareth & Lynette.

The image displays a two-page spread of a handwritten manuscript. The script is a cursive, possibly 18th or 19th-century style, with many loops and flourishes. The ink is dark, and the paper is aged and slightly discolored. A vertical red line is visible on the left page, and another on the right page, likely indicating the binding or the edge of the page. The text is dense and fills most of both pages, with some lines appearing to be part of a list or a series of entries. The overall appearance is that of a historical document or a personal journal.

Gareth & Lynette.

[illegible][illegible]

Garrett & Lynette.

[illegible][illegible][illegible]

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Gareth & Lynette.

Garth & Lynette.

(The page contains faint, illegible markings or bleed-through from the reverse side.)

(The page contains faint bleed-through from the reverse side of the document.)

Gareth & Lynette.

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Garth & Lynette.

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Gareth & Lynette.

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"Have at thee, then," said Kay."





"The Stream
Full, narrow; this a bridge of single arc
Took at a leap."

Gareth & Lynette.

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Gareth & Lynette.

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Gareth & Lynette.

[illegible][illegible]



Circled with her maids
The Lady Lyonors at a window stood
Beautiful among lights."

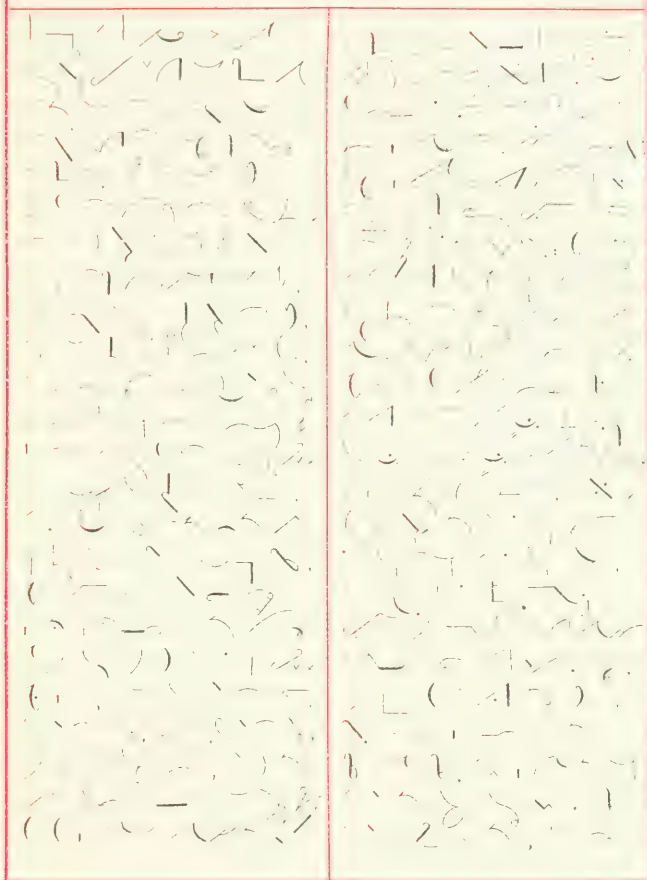
Gareth & Lynette.

Handwritten text in cursive script, organized into two columns. The text is mostly illegible due to fading and bleed-through from the reverse side of the page. The script is a fluid, cursive style typical of the 18th or 19th century.

Geraint & Enid.

<p> 1. The King of Wales, Geraint, was a brave and noble man, and his court was the most famous in the land. </p> <p> 2. One day he was hunting in the forest, and he saw a beautiful lady, Enid, who was the daughter of a noble knight. </p> <p> 3. He fell in love with her, and she loved him too. They were married, and they lived happily together. </p> <p> 4. But the King's enemies were jealous of their love, and they tried to kill them. </p> <p> 5. Geraint and Enid fought bravely, and they won. </p> <p> 6. The King's enemies were killed, and Geraint and Enid lived happily ever after. </p>	<p> 7. The King's enemies were killed, and Geraint and Enid lived happily ever after. </p> <p> 8. The King's enemies were killed, and Geraint and Enid lived happily ever after. </p> <p> 9. The King's enemies were killed, and Geraint and Enid lived happily ever after. </p> <p> 10. The King's enemies were killed, and Geraint and Enid lived happily ever after. </p> <p> 11. The King's enemies were killed, and Geraint and Enid lived happily ever after. </p> <p> 12. The King's enemies were killed, and Geraint and Enid lived happily ever after. </p>
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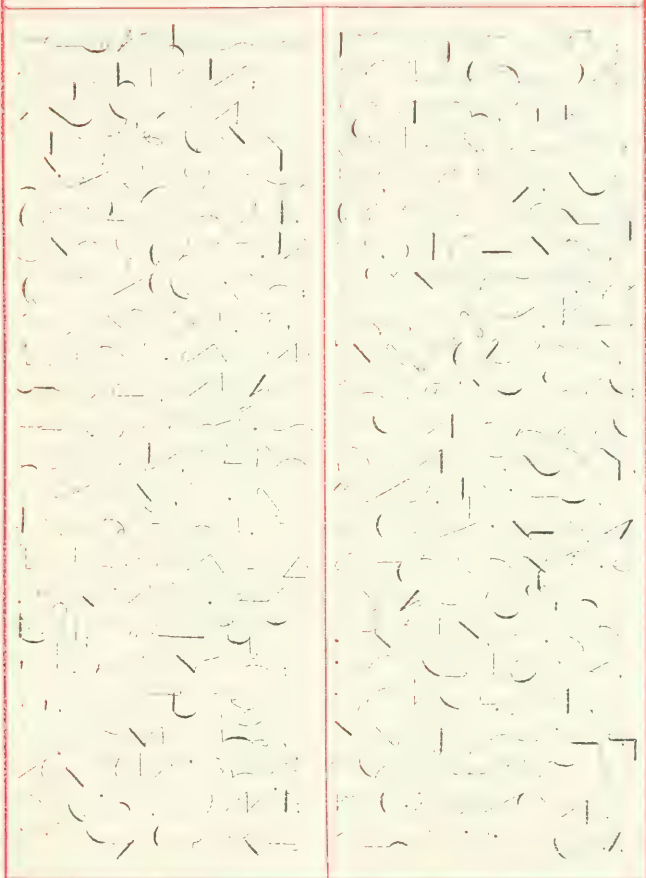
Geraint & Enid.



Geraint & Enid.

This image shows a blank, aged, cream-colored page, possibly an endpaper or separator page from a book. The paper has a slightly textured appearance with some minor discoloration and faint, irregular markings. A prominent vertical red line runs down the center of the page, dividing it into two equal halves. The edges of the page are slightly darker, and there are some small, dark spots scattered across the surface.

Geraint & Enid.





"Beheld the long street of a little town."

Geraint & Enid.

A page of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The handwriting is somewhat cursive and appears to be from a historical manuscript. The page is filled with musical staves, though the specific notes and clefs are difficult to discern due to the age and handwriting. There are some red markings, possibly indicating specific notes or measures. The overall appearance is that of a historical musical score or a page from a music manuscript book.

A page of musical notation on a five-line staff. The notation is handwritten and appears to be a single melodic line. It includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The paper is aged and slightly discolored.



So Enid took his charger to the stall."

Geraint & Enid.

[illegible]

1

Geraint & Enid.

A page of handwritten musical notation on a single staff. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The handwriting is in dark ink on aged, slightly yellowed paper. The music appears to be a single melodic line, possibly for a violin or flute. There are some red markings, possibly indicating fingerings or breath marks. The overall style is that of a personal manuscript or a composer's sketch.

A page of handwritten musical notation on aged, yellowed paper. The notation is written in dark ink and includes various musical symbols such as notes, rests, and clefs. The handwriting is somewhat stylized and appears to be from a personal manuscript or a working draft. The paper shows signs of wear, including creases and discoloration. The notation is arranged in several staves, though the lines themselves are not clearly visible, suggesting the notation might be written on a single staff or the lines are faint. The overall impression is that of a historical or personal musical score.

Geraint & Enid.

Geraint & Enid.

[Faint, illegible handwriting throughout the page]

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Geraint & Enid.

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Geraint & Enid.

A page of handwritten musical notation on aged paper. The notation consists of a single staff with various notes, rests, and clefs. The handwriting is in ink, and the paper shows signs of age and wear.

A page of musical notation on a five-line staff. The notation consists of various rhythmic symbols, including eighth and sixteenth notes, rests, and bar lines, arranged in a single melodic line. The handwriting is in ink on aged, slightly yellowed paper.



Geraint & Enid.

The image displays a double-page spread from an old manuscript. The text is written in a cursive script, likely from the 17th or 18th century. The left page is divided by a prominent vertical red line. The paper is aged and shows some staining. The handwriting is dense and fills most of both pages.

Geraint & Enid.

[illegible][illegible]

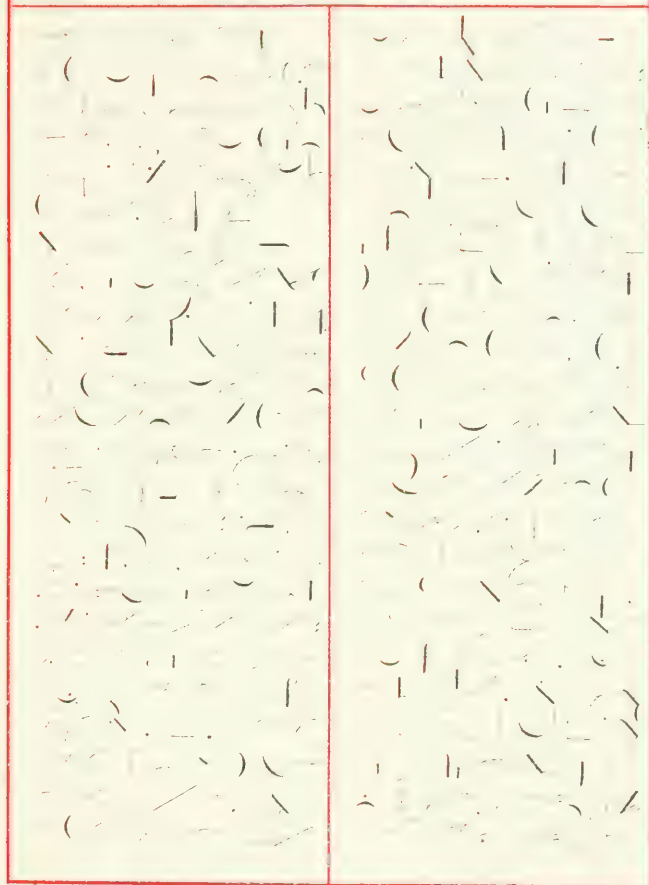
Geraint & Enid.

Geraint & Enid.

[Faint, illegible handwritten text or musical notation]

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Geraint & Enid.



Geraint & Enid.

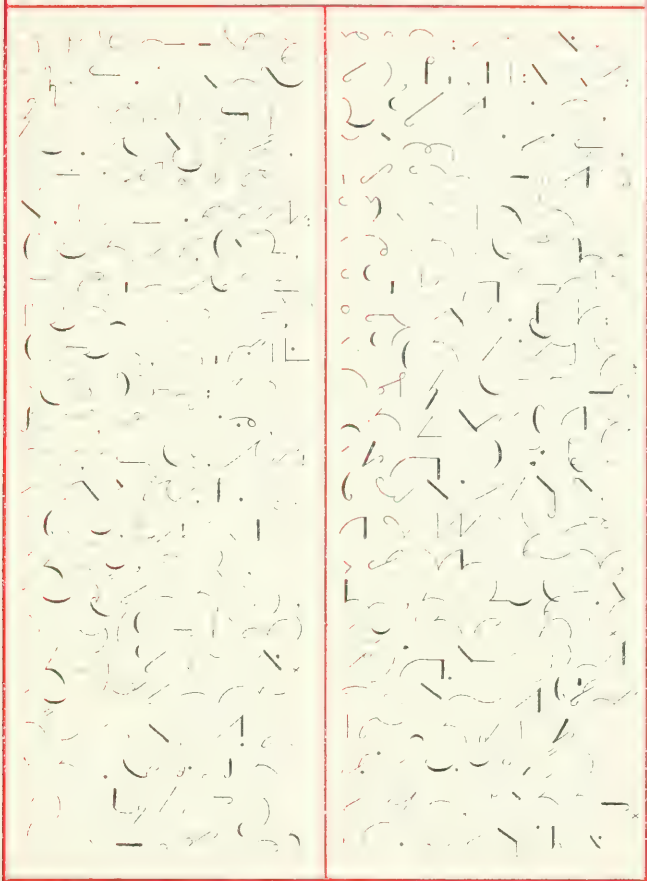
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Geraint & Enid.

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Geraint & Enid.



Geraint & Enid.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf from an old book. The paper has a slightly textured appearance with some minor creases and discoloration, particularly along the edges. There are faint horizontal lines visible across the page, suggesting it might be part of a lined notebook or a page with faint ruling. The overall tone is warm and slightly yellowed, characteristic of old paper.

Geraint & Enid.

The image displays a double-page spread from an old manuscript. The text is written in a highly cursive, handwritten style, likely from a European language of the 16th or 17th century. The ink is dark, and the paper shows signs of age, including slight discoloration and wear. A prominent vertical red line runs down the left margin of the left page, and another similar line is visible on the right page. The script is dense and fills most of the page area, with some larger, possibly decorative or initial letters interspersed. The overall appearance is that of a historical document or a personal diary.

Geraint & Enid.

[illegible][illegible]



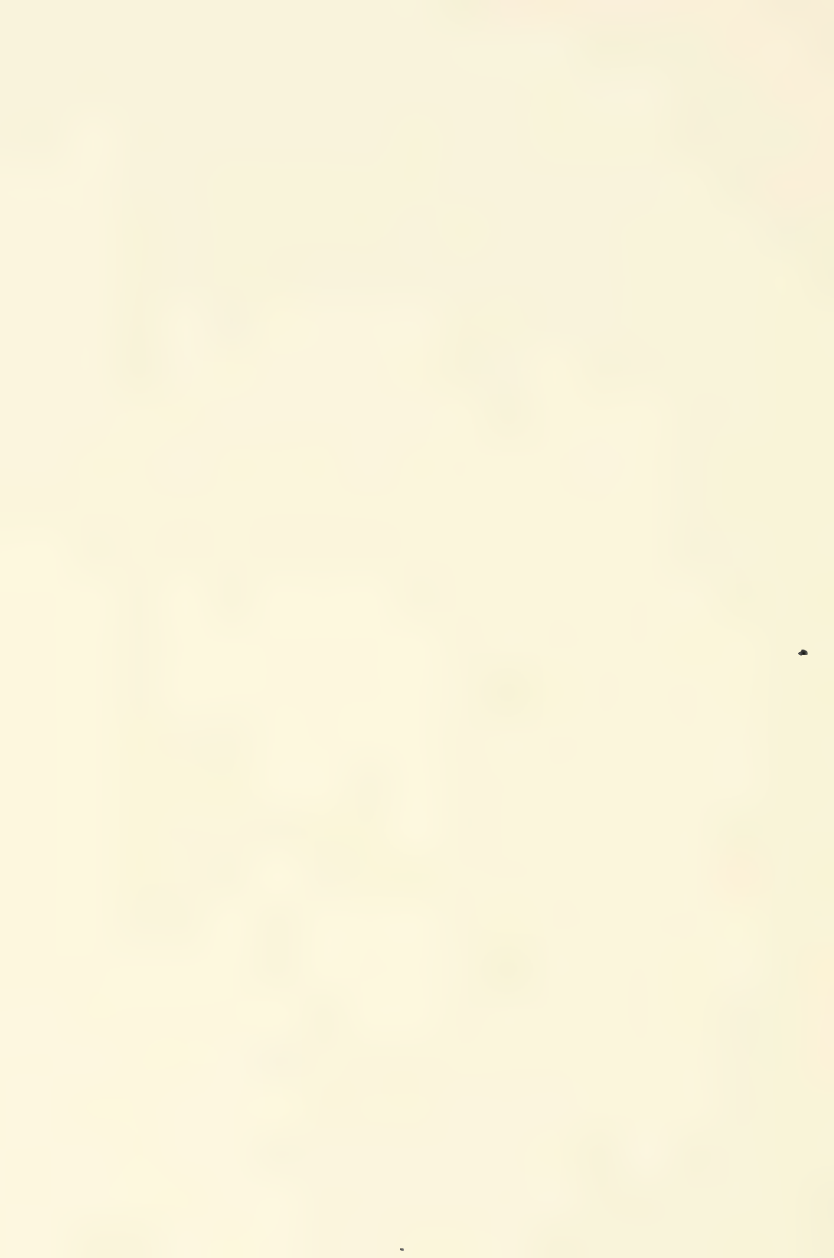
Geraint & Enid.

[illegible][illegible]

Geraint & Enid.

The image displays two pages of a handwritten manuscript. The script is a dense, cursive hand, likely from the 17th or 18th century, featuring many loops and flourishes. The ink is dark, and the paper shows signs of age, including slight discoloration and wear along the edges. The text is arranged in multiple columns per page, with some lines appearing to be part of a list or a series of entries. The overall impression is one of a historical document, possibly a diary, a ledger, or a collection of letters.

This image shows a blank, aged, cream-colored page, likely an endpaper or flyleaf of a book. The paper has a slightly textured appearance with some minor discoloration and faint, illegible markings scattered across its surface. A thin red border is visible around the edges of the page.



Geraint & Enid.

This image shows a blank, aged, cream-colored page, possibly an endpaper or separator in a book. A vertical red line runs down the center of the page. The paper has a slightly textured appearance with some minor discoloration and faint, illegible markings scattered across the surface.

Geraint & Enid.

[illegible][illegible]

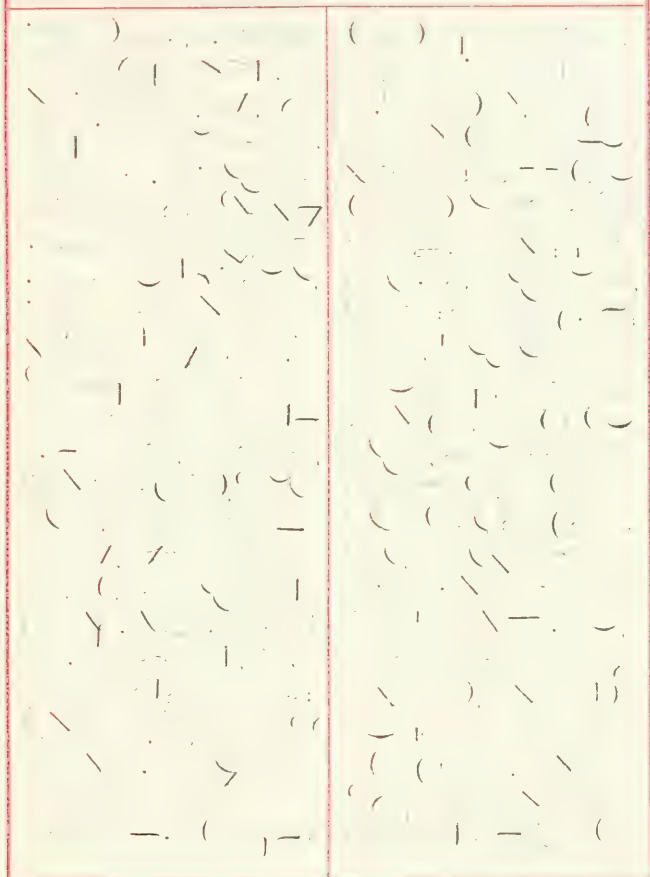
Geraint & Enid.

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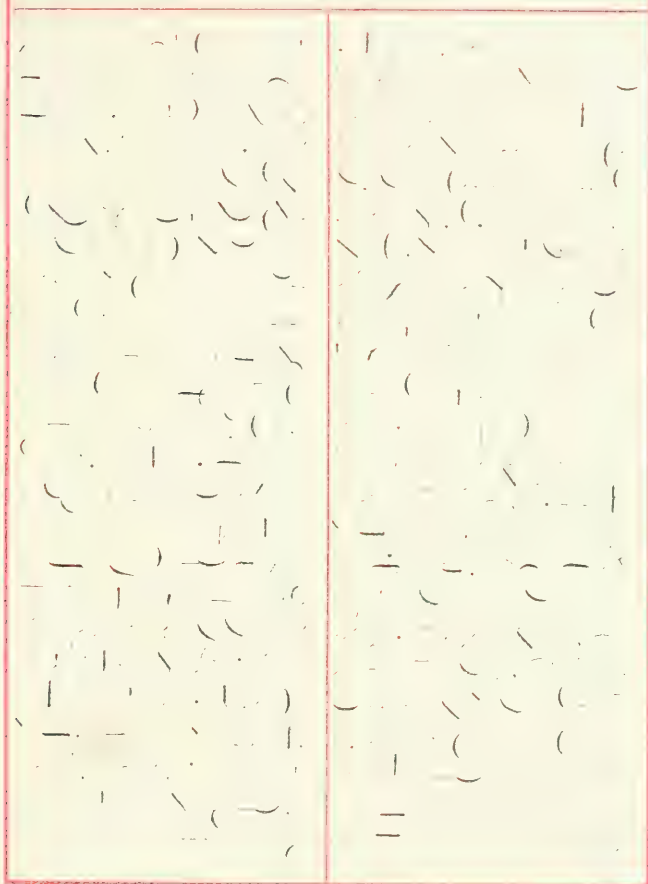
Geraint & Enid.

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Merlin & Vivien.

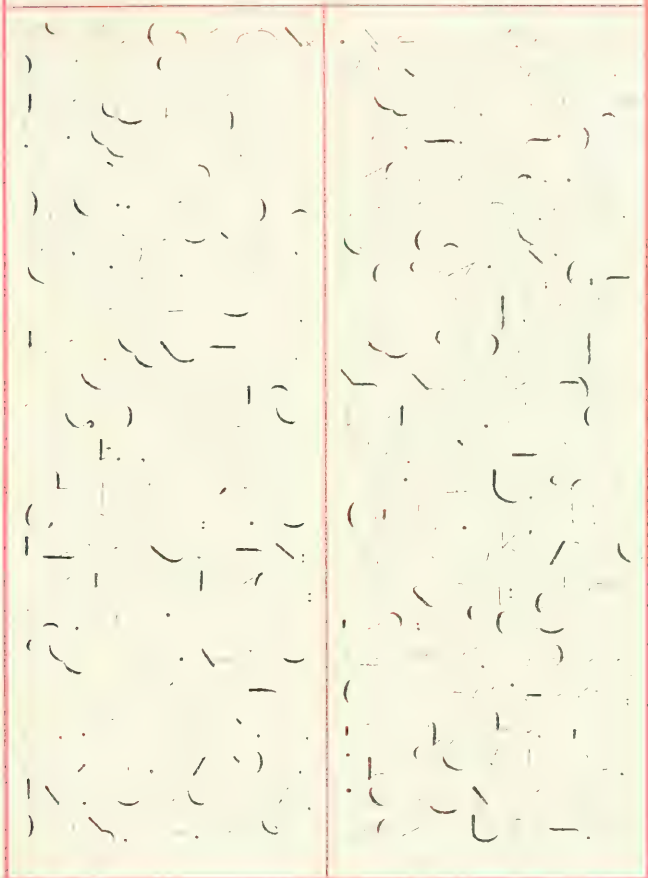


Merlin & Vivien.



Merlin & Vivien.

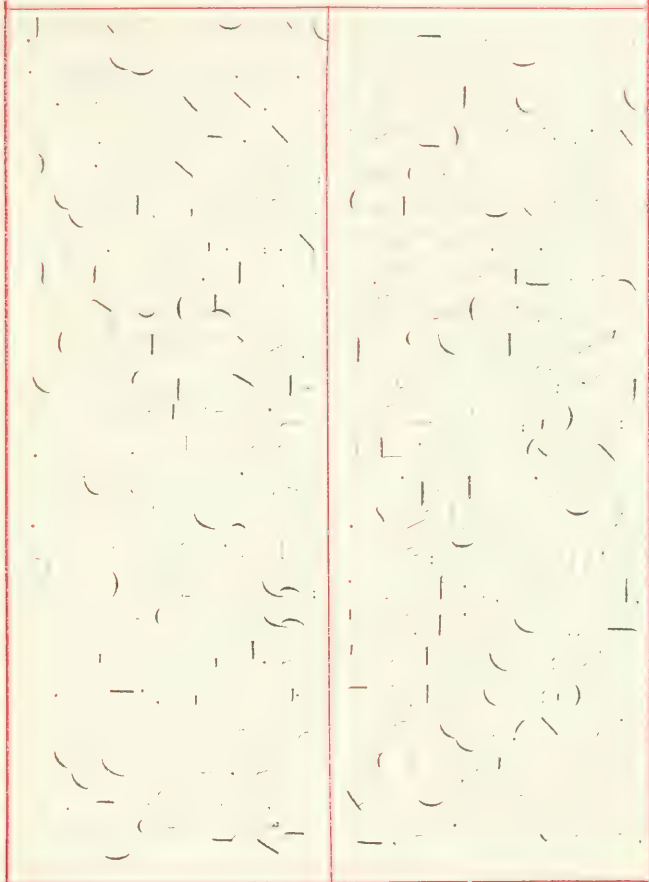
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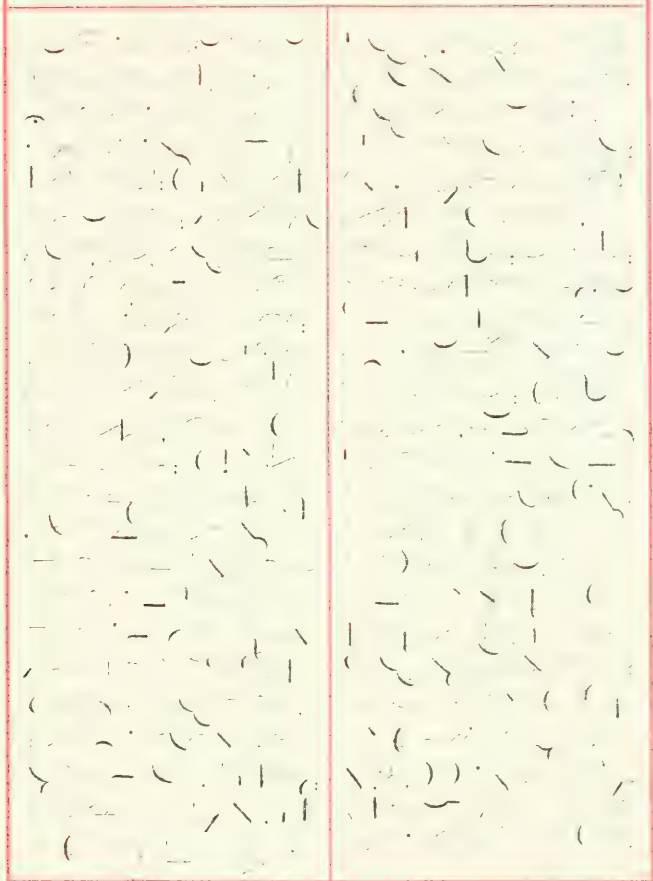


"She took the helm and he the sail."

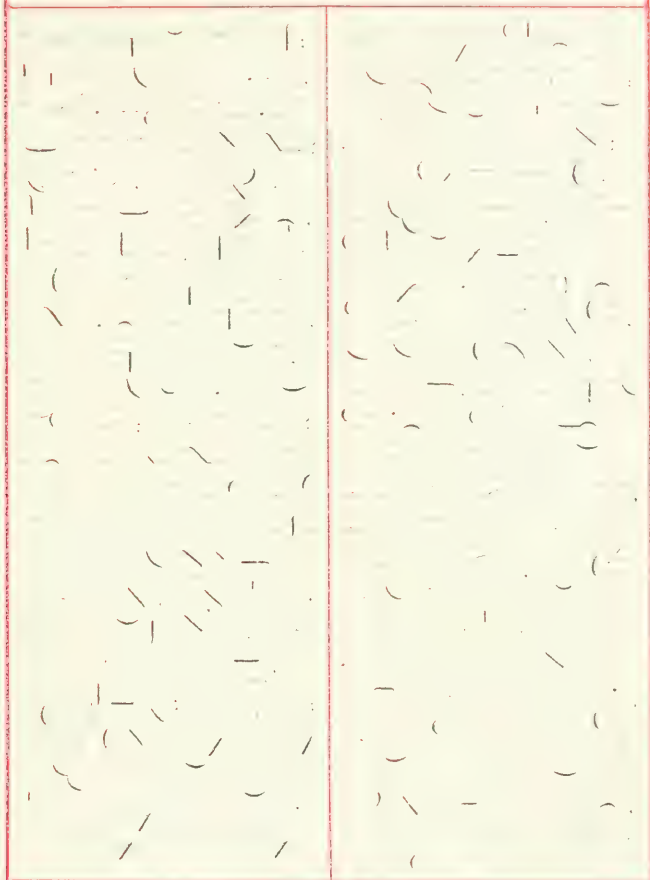
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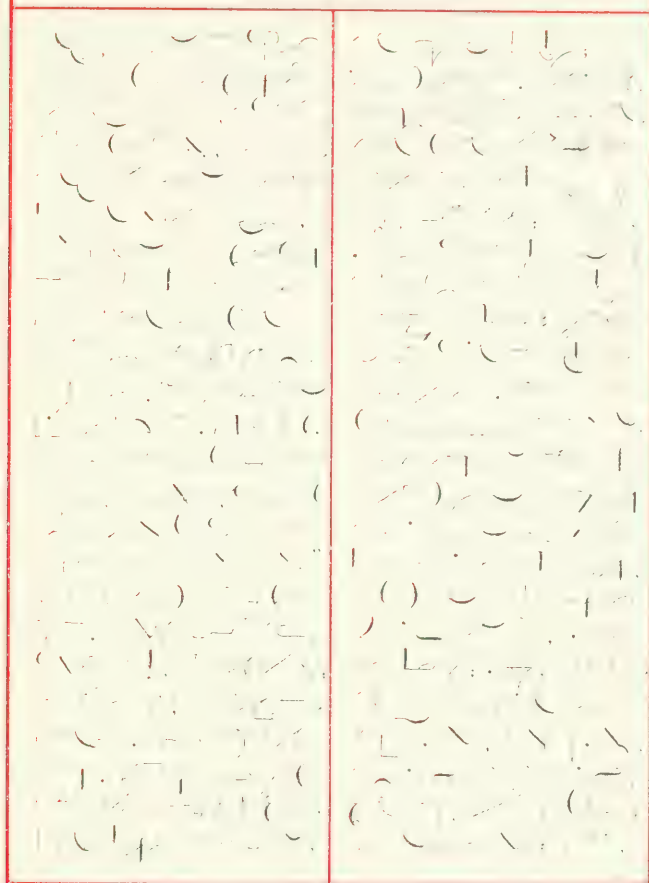
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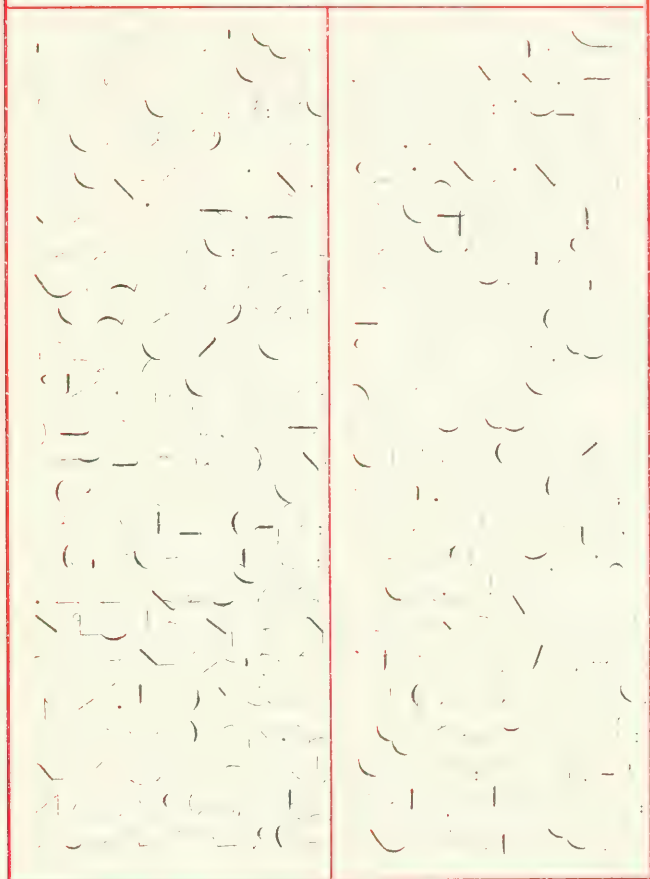
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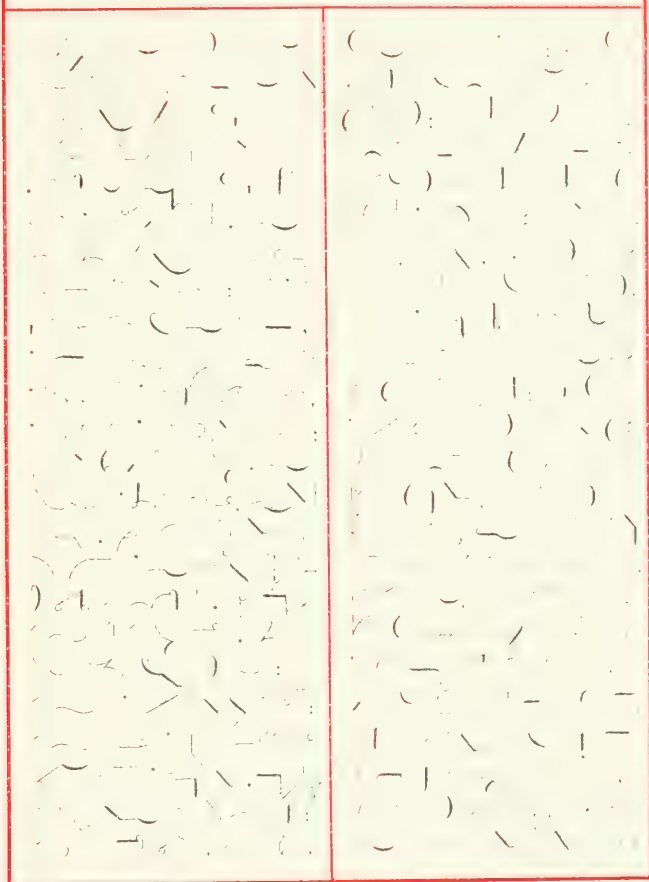


Merlin & Vivien.

1. The first part of the story is
 2. the most interesting. It tells
 3. of the king's death and the
 4. queen's flight. The king was
 5. a very good man, but he was
 6. killed by a traitor. The queen
 7. was very beautiful, and she
 8. was loved by many people. She
 9. fled to a castle in the forest,
 10. and she lived there for many
 11. years. She was very happy,
 12. and she had many children.
 13. One day, she was walking in
 14. the forest, and she saw a
 15. man. He was very handsome,
 16. and he was wearing a red
 17. robe. He was the king's son,
 18. and he was looking for his
 19. mother. He saw her, and he
 20. ran to her. He was very
 21. happy, and he told her that
 22. he was the king's son. She
 23. was very surprised, and she
 24. told him that she was the
 25. queen. He believed her, and
 26. he stayed with her. They were
 27. very happy, and they lived
 28. together for many years.

1. The second part of the story
 2. is also very interesting. It
 3. tells of the king's son's
 4. death. He was killed by a
 5. traitor, and his body was
 6. found in the forest. The queen
 7. was very sad, and she
 8. buried his body. She was
 9. very lonely, and she
 10. lived for many years. One
 11. day, she was walking in the
 12. forest, and she saw a man.
 13. He was very handsome, and
 14. he was wearing a red robe.
 15. He was the king's son, and
 16. he was looking for his mother.
 17. He saw her, and he ran to
 18. her. He was very happy, and
 19. he told her that he was the
 20. king's son. She was very
 21. surprised, and she told him
 22. that she was the queen. He
 23. believed her, and he stayed
 24. with her. They were very
 25. happy, and they lived together
 26. for many years.

Merlin & Vivien.



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[The page contains faint, illegible markings or bleed-through from another document.]

[The page contains faint, illegible markings, possibly bleed-through from the reverse side.]

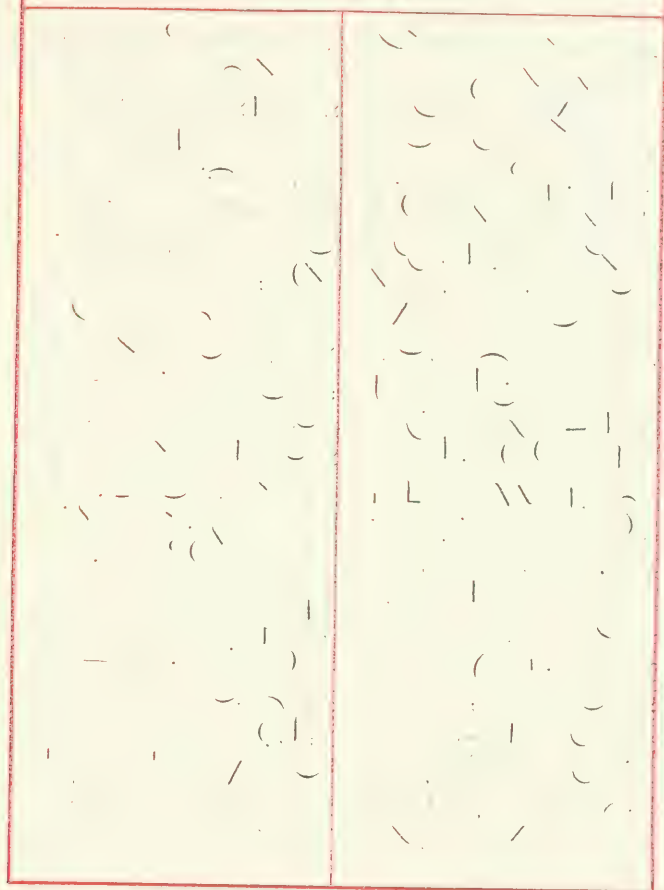
Merlin & Vivien.

The first of these is the
 story of the King of the
 Fishes, who was a very
 powerful and wise man,
 and who lived in a palace
 under the sea. He was
 married to a queen who
 was also a very powerful
 and wise woman. They
 had a son who was also
 a very powerful and wise
 man. The King of the
 Fishes was very kind
 and generous to all the
 people of the sea, and
 he was very brave and
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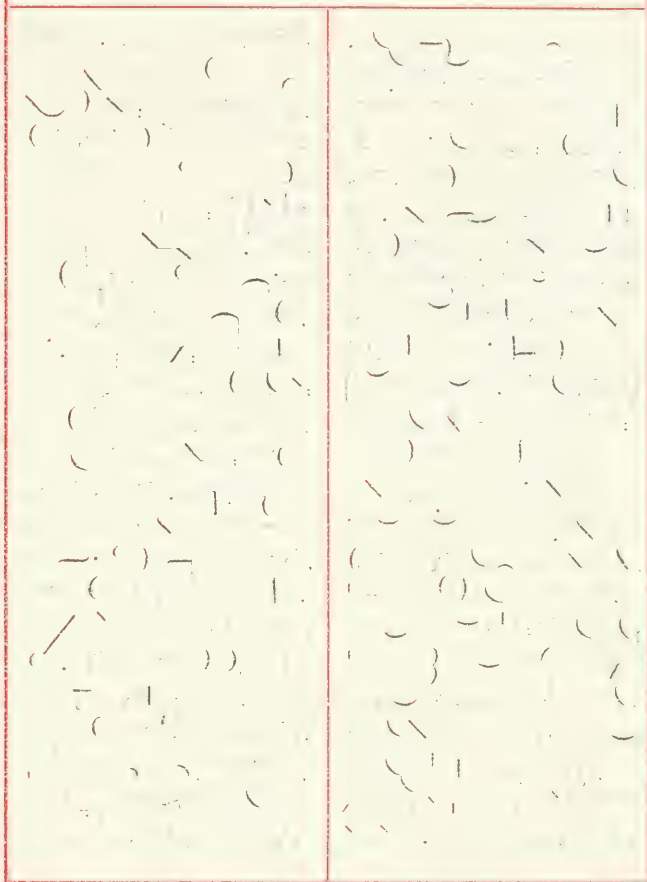
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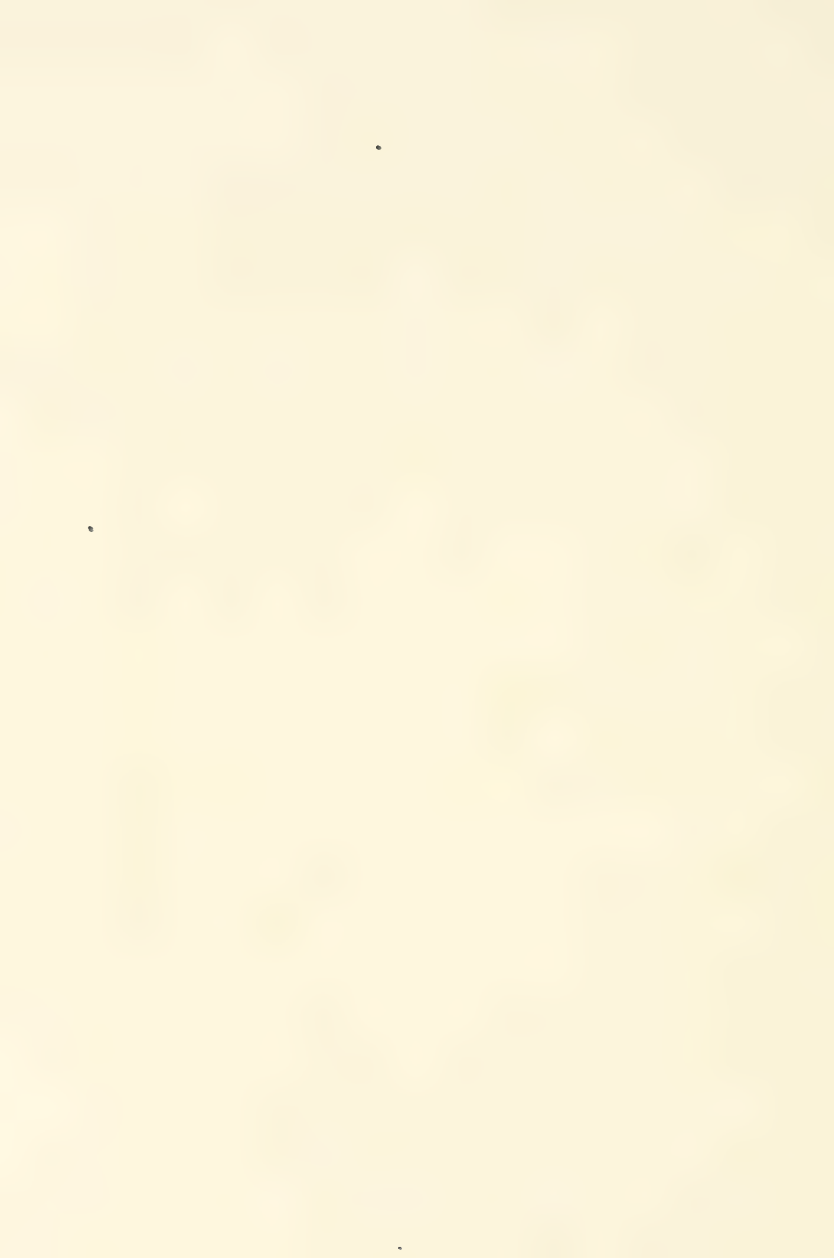
The image shows an open manuscript with two pages of handwritten text. The script is a cursive hand, likely from the 17th or 18th century. The left page begins with a large, ornate initial 'C' followed by several lines of text. The right page begins with a large initial 'I' followed by several lines of text. The paper is aged and slightly yellowed, and the ink is dark. The handwriting is fluid and characteristic of the period.

Merlin & Vivien.

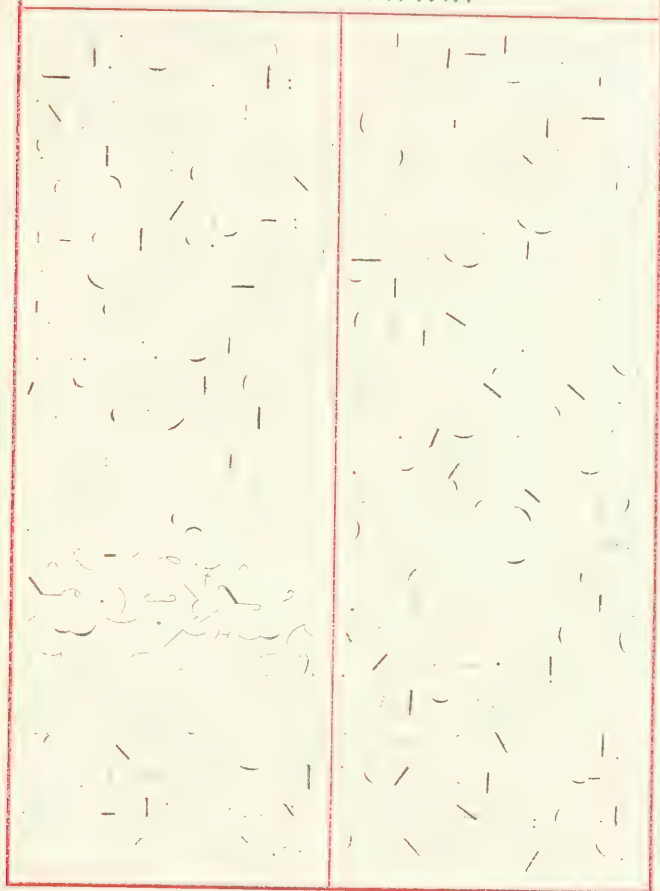


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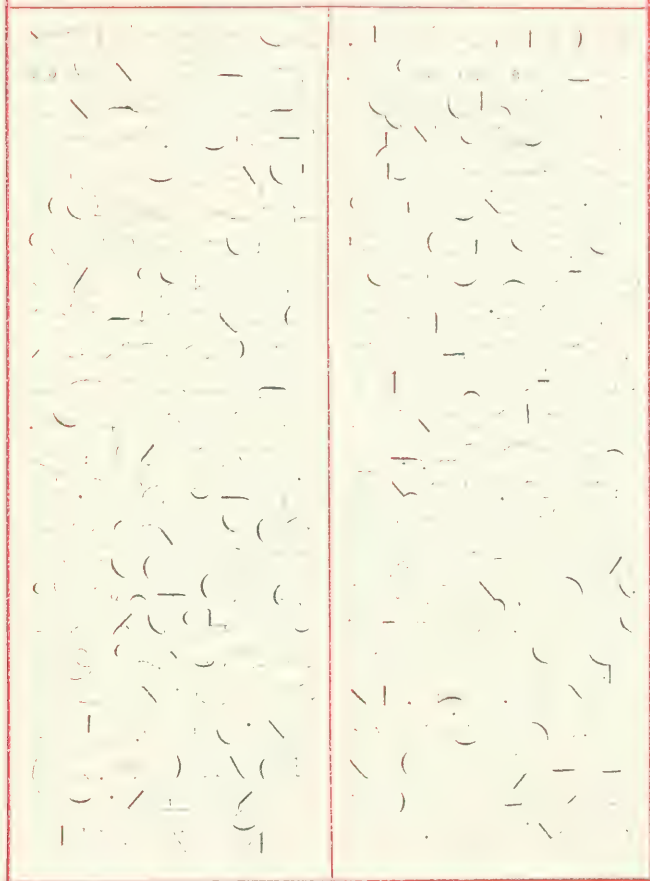




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Mersin & Vivien.



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